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Welcome to Center Theatre Group

Since our founding in 1967, we have been a creative home and a welcoming space for the world's greatest playwrights. This month, we're featuring the work of three writers who are truly the best at what they do-and who tackle a range of subjects, come from a range of perspectives, and represent different generations of artists.

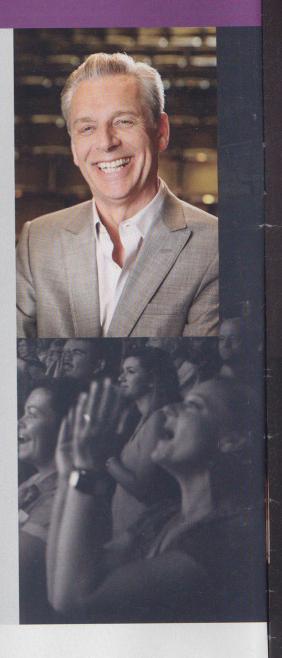
Paula Vogel has been honored with just about every award a playwright can win, and in 2017, she made her Broadway debut with Indecent, her collaboration with the supremely talented director Rebecca Taichman. It's a wonderfully moving and important piece of art and a stunning reminder of theatre's power that I know Ahmanson audiences are going to love.

Center Theatre Group has a long history of producing the finest interpretations of the great playwright Samuel Beckett's work, from our celebrated production of Waiting for Godot to the more recent, beloved Endgame. With Happy Days, we are excited to welcome Academy Award® winner Dianne Wiest, a renowned interpreter of Beckett herself, to the Mark Taper Forum stage.

We are also very pleased to bring Lucas Hnath back, fresh off two huge Broadway triumphs: A Doll's House, Part 2 and Hillary & Clinton. Taper audiences might remember his powerful play The Christians from 2015. Now, we're producing the World premiere of his extremely searching and intriguing Dana H. at the Douglas. This play simply blew me away when I first saw it staged in an early workshop—and I think it will astonish you, too.

Sincerely,

Michael Ritchie





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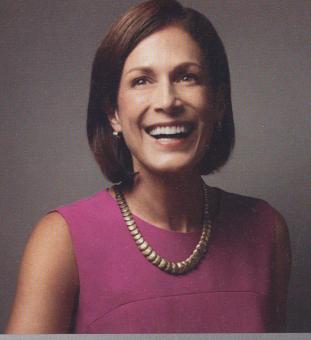
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Published By SOUTHERN CALIFORNIA MEDIA GROUP

Publisher

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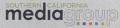
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AROUND CENTER THEATRE GROUP



2019 GALA

A GRAND NIGHT

It was a star-studded evening at the Ahmanson and Taper on April 22, 2019, as we celebrated Center Theatre Group's musical theatre legacy. The cast included Darren Criss, Lea Michele, Seth MacFarlane, and other Broadway stars in performance at the Taper, followed by a special dinner onstage at the Ahmanson featuring a performance by Carmen Cusack. It was a truly magical evening, and we're so grateful to everyone who took part. Special thanks to Gala Dinner Hosts Jana and Trevor Bezdek and Gala Performance Co-Chairs Matthew Walden and Richard Weitz.





(Counter-clockwise, from bottom left) Adam Shapiro, Katie Lowes, Obba Babatunde, Bob Martin, En Bergen, Barrett Foa, and Tracie Thoms perform the closing number. Cannen Cusack at the Ahmans Sath MacFarlane. Lea Michele and Darren Criss. Photos by Ryan Miller/Capture Imaging.

6 PERFORMANCES MAGAZINI



CELEBRATING OUR STORIES: TEEN YOUTH

SUMMIT

OVER 50 HIGH SCHOOL students gathered at The Music Center Annex on April 11, 2019 for workshops, live music, dinner, and conversation around the themes of *Lackawanna Blues* before heading over to the Taper for the show. The evening was envisioned, organized, and marketed by our 2019 Student Ambassadors—high school students participating in our arts leadership program. Learn more at CTGLA.org/StudentAmbassadors.







Photos by Ryan Miller/Capture Imaging.

Welcome to "Falsettoland"!

(L-R) Adam Rippon, Jeanine Mason, Jesse Tyler-Ferguson, and more came out to celebrate Opening Night of *Falsettos* at the Ahmanson on April 17, 2019.

COLLEGE & CAREER FAIRS

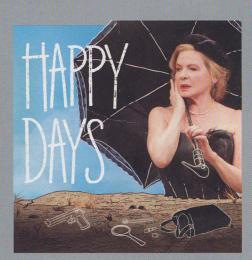
In April we hosted two events designed to help young people prepare to take the next step into their futures: our College & Career Fair for the Arts (for high school students) and our Going Pro Career Fair (for undergraduate and graduate students). Both free events featured information booths from a range of local organizations and institutions, panels on subjects like paying for college and making a living in theatre, and opportunities for one-on-one mentorship.



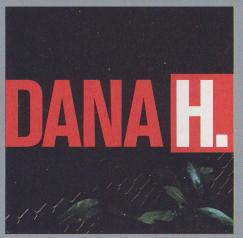
ON OUR STAGES



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PERFORMANCES MAGAZINE 7



Center Theatre Group is a nonprofit theatre company that produces and presents at the Ahmanson Theatre and the Mark Taper Forum at The Music Center of Los Angeles, and the Kirk Douglas Theatre in Culver City. For ticketing, the latest news from our theatres, and more, visit Center Theatre Group.org.

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Lively pre- and post-show discussions led by staff who are often joined by cast members are held on select performances.



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Center Theatre Group is a 501(c)3 nonprofit organization that uses the art of theatre to broaden horizons and illuminate new perspectives by producing and presenting shows on three stages, by offering free education and community programs, and by cultivating artists of all generations. Our work is made possible thanks to the generous support of our donors.

LATE SEATING

To minimize disruption, patrons not seated when the performance begins will be asked to wait in the lobby until an appropriate break. Latecomers may also be given alternate seats until intermission.

FRAGRANCES

Please refrain from wearing strong perfumes and cologne. Many people are allergic to heavy scents.

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Contact a head usher or call the lost and found clerk at 213.972.2600 for the Ahmanson and the Taper. Contact the performance manager at 213.972.4435 for the Douglas.

SMOKING IS PROHIBITED

Smoking of any kind, including electronic devices, is prohibited.

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In case of injury or illness, please see an usher.

YOUNG CHILDREN AND BABIES

Children under age six are not admitted, unless the production is advertised for younger audiences. Regardless of age, everyone must have a ticket and be able to sit quietly through the performance. Babes in arms are not admitted.

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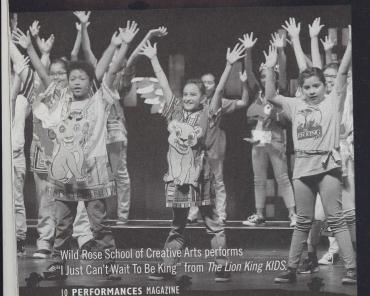
Disney Musicals in Schools Spreads Magic across L.A.

CENTER THEATRE GROUP & DISNEY THEATRICAL GROUP

CELEBRATE OUR SECOND YEAR BUILDING THE CAPACITY
OF OUR SCHOOLS



Cantara Street Elementary performs "Can You Feel The Love Tonight" from *The Lion King KIDS*.



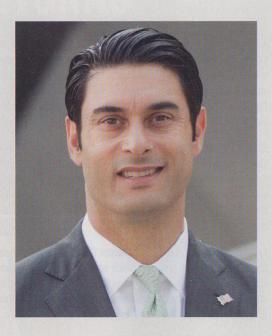
Ahmanson Theatre stage for their friends and families, performing some of the tunes most beloved by children around the globe: songs from Disney musicals. Their journey to the Ahmanson for our 2019 Student Share Celebration began months ago, when their schools applied to take part in the Disney Musicals in Schools program at Center Theatre Group.

Continues on page 12

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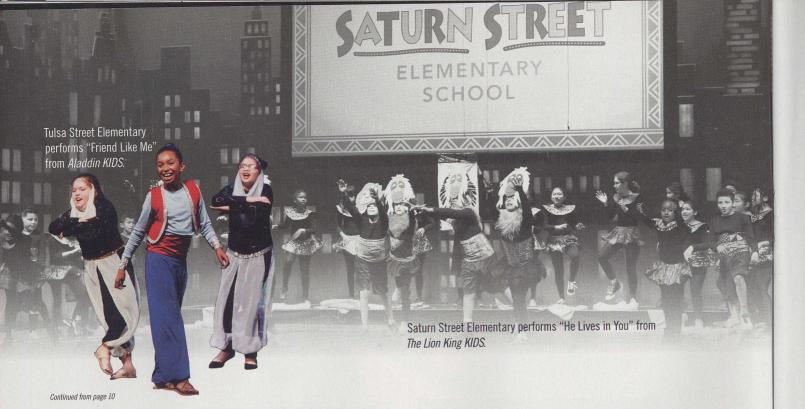
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Since launching in New York City in 2009, Disney Musicals in Schools has impacted over 300 schools and tens of thousands of students all over the country. Disney Theatrical Group and Center Theatre Group just celebrated the end of our second year working together in Los Angeles. This year, five public elementary schools were selected to participate in a 17-week musical theatre residency. Each first-year school received performance rights to a Disney KIDS musical, educational support materials, and weekly visits from Center Theatre Group teaching artists to help them produce, direct, and choreograph their first show. In honor of the 10TH anniversary of the program, Disney also invited all of the first-year schools to attend a professional musical production and gave additional grants to all schools.

Our first-year schools—all Title I elementary schools—represented communities across Los Angeles County, and most have not been able to produce musical theatre projects of this scale in the past. In April and May, they put on at least one full community performance (and some as many as six!) at their schools, and selected one number to showcase at the Student Share Celebration.

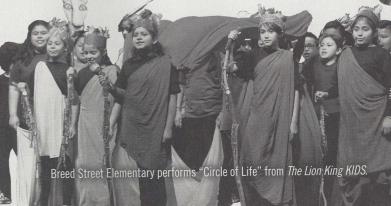
The afternoon at the Ahmanson began with all of the students coming together to sing "It Starts with a Dream," a song written by Disney legend Alan Menken for the Disney Musicals in Schools program. Host Aimee Carrero, who voices the title character in the animated Disney series *Elena of Avalor*, introduced each school group. A pair of educators and teaching artists from each school team prefaced their students' performances by sharing how the program has changed lives and communities. They all agreed that in addition to learning theatre skills, students have grown in myriad ways—gaining self-confidence and discipline as well as improving as readers, writers, and thinkers.

"One of our cast members is new to the country and did not speak any English on the first day of school. Today, he has a speaking role in our production," said Paula Landau, the school coordinator at Saturn Street Elementary in Mid-City. Added Amanda Velez-Buck, a teacher at Wild Rose School of Creative Arts in Monrovia, "Being part of this show is a first-time experience for many our students and staff. The affordability of taking singing, dancing, or acting lessons is outside what many of our students' families can provide. Seeing the students thrive when they are encouraged to express themselves in the arts has been exciting and fulfilling."

Sandra Mijarez, a teacher at Breed Street Elementary in Boyle Heights, said that the effects have not been limited to the students, either. "Teachers, students, parents, and administration alike, all discovered that we could accept a challenge, persevere, learn and still have a great time," she said. "We all came away with a sense of family and community that is much stronger than before."

Indeed, this is central to Center Theatre Group and Disney Theatrical Group's goals for the program, which encourages schools to become more independent and self-sustained over three years of collaboration. The hope is that the experience will build the foundation for a musical theatre program that will continue for many years.

"The ultimate benefit comes from the investment in the ongoing abilities of educators across our community," said Center Theatre Group Director of Social Strategy, Innovation and Impact Leslie K. Johnson. "We are supporting these schools' goals to have robust musical theatre programs for years to come."



Photos by Ryan Miller/Capture Imaging.

FORGING PLAYS, BUILDING COMMUNITY THE L.A. WRITERS' WORKSHOP FESTIVAL RETURNS



Laura Jacqmin



Dominique Morisseau



Steve Yockey



THERE ARE MANY KEY MOMENTS IN A PLAY'S JOURNEY to the stage: the initial idea, the first draft, the first rehearsal, the opening night. In the midst of these typically are numerous workshops, formal and informal, where actors, the playwright, and perhaps a director read and listen to the play aloud to see how it works as a piece of theatre. At a certain point, however, a playwright needs an audience. That's where Center Theatre Group's L.A. Writers' Workshop Festival: New Plays Forged in L.A.—which takes place on June 29, 2019 at the Kirk Douglas Theatre—comes in.

Established last year, the Festival features public readings of three bold and original new works by
Los Angeles playwrights who have taken part in Center Theatre Group's L.A. Writers' Workshop. It's
a celebration of the unrivaled diversity and excellence of our playwriting community and an amazing
opportunity for the featured playwrights to put forward a new work that is gearing up to be fully produced.

Since 2005, the L.A. Writers' Workshop has invited seven local playwrights to spend a year at Center Theatre Group researching and writing a new work with the feedback of their fellow writers and artistic staff. Our three 2019 Festival playwrights—Laura Jacqmin, Dominique Morisseau, and Steve Yockey—all represent why Los Angeles is one of the most exciting cities to be a theatre artist right now.

Jacqmin, who participated in the 2017/18 L.A. Writers' Workshop, is currently writer-supervising producer on the television series *Get Shorty*, and has had works produced on regional stages around the country. She's bringing *Campaign*—a play about toxic masculinity, male trauma, and bagel bites—to the Festival. "I wrote the play in an extended fit of rage following the 2016 election," she explained. "I think leading up to this new election, there's a brand new context for the piece that I'm excited to explore." For Jacqmin, who moved to Los Angeles from Chicago a few years ago, the Festival is also coming at a pivotal moment in her playwriting career. "I still feel like I haven't figured out the kind of playwright I am in Los Angeles," she said. "Out here, I know what kind of TV writer I am, what kind of video game writer I am. I feel like my plays have never been more true to who I am, and what I want to explore, but I also see their future less clearly. So having a workshop and being in the room with actors and being empowered in a very different way than I am on set, that's golden."

Morisseau, who was anointed a MacArthur "Genius" last fall, arrives at the Festival fresh off her Broadway debut, having written the book for *Ain't Too Proud—The Life and Times of The Temptations* (which was onstage at the Ahmanson before heading to New York). Her Festival play *Confederates* was developed during her time in the 2016/17 L.A. Writers' Workshop, and is set amidst the Civil War and on a university campus today. The woman at its center is a slave, and Morisseau was inspired by what she saw, and didn't see, in contemporary stories of slavery. "I never see what the women are doing other than being victims, and so I wanted to see: what else are they doing?" she said. "They survived. They've got to be doing some other stuff than just waiting to be told what to do and doing it." Morisseau credited the L.A. Writers' Workshop with helping her find a community of playwrights here while giving her unparalleled creative freedom. "We were all able to support each other's different ideas and help each other sultivate the different stories we wanted to tell on our own" she recalled.

Yockey, a 2011/12 L.A. Writers' Workshop member, has had work produced throughout the US, Europe, and Asia, and is currently writer/producer for the television series *Supematural*. He's eager to make progress at the Festival with his new play *Sleeping Giant*—about a mysterious lake monster and the lengths people go when they want something to believe in. "The audience reactions during the reading will tell me pretty quickly if the piece is working. That's the more nervy part," he said. It's also an opportunity to come together with a burgeoning group of local artists. "The Los Angeles theatre community seems to be growing rapidly in terms of depth and diversity of voices, stories, and aesthetics. The sheer variety of work to see gets me stirred up" said Yockey.

Join us on June 29, 2019 at the Kirk Douglas Theatre and see what all the excitement is about. The 2019 L.A. Writers' Workshop Festival will be a day full of great plays and interesting conversations—plus free-flowing coffee and delicious snacks. Visit CTGLA.org/LAWritersWorkshopFestival for tickets.

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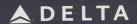
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2018/19 SEASON

FIRST SEASON PRODUCTION

AIN'T TOO PROUD

The Life and Times of The Temptations Book by Dominique Morisseau Music and Lyrics from The Legendary Motown Catalog Choreographed by Sergio Trujillo Directed by Des McAnuff

Aug 21 - Sep 30, 2018

SECOND SEASON PRODUCTION

DEAR EVAN HANSEN

Book by Steven Levenson Music and Lyrics by Benj Pasek and Justin Paul Directed by Michael Greif

Oct 17 - Nov 25, 2018

THIRD SEASON PRODUCTION

COME FROM AWAY

Book, Music, and Lyrics by Irene Sankoff and David Hein Directed by Christopher Ashley

Nov 28, 2018 - Jan 6, 2019

FOURTH SEASON PRODUCTION New Adventures Matthew Bourne's

CINDERELLA

Music by Prokofiev

Feb 5 - Mar 10, 2019

FIFTH SEASON PRODUCTION
The Lincoln Center Theater Production of

FALSETTOS

Music and Lyrics by William Finn Book by William Finn and James Lapine Directed by James Lapine Choreographed by Spencer Liff

Apr 16 - May 19, 2019

SIXTH SEASON PRODUCTION

INDECENT

By Paula Vogel
Directed by Rebecca Taichman
Jun 5 – Jul 7, 2019

SEVENTH SEASON PRODUCTION

THE PLAY THAT GOES WRONG

By Henry Lewis, Jonathan Sayer, and Henry Shields Directed by Mark Bell

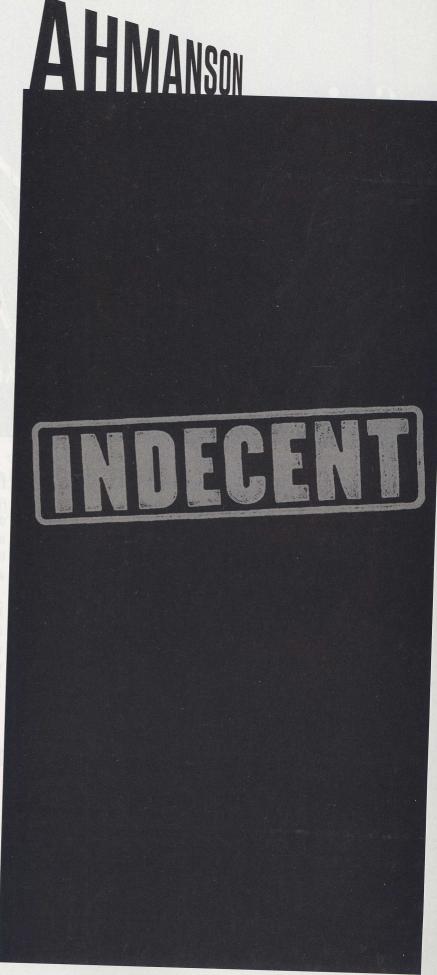
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in a co-production with Huntington Theatre Company presents



BY

Paula Vogel

WITH

Elizabeth A. Davis Joby Earle Harry Groener Mimi Lieber Steven Rattazzi Richard Topol Adina Verson Matt Darriau Patrick Farrell Lisa Gutkin

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CHOREOGRAPHY BY

David Dorfman

DIRECTED BY

Rebecca Taichman

Original Broadway Production Conceived and Directed by Rebecca Taichman

Original Broadway Production produced by Daryl Roth, Elizabeth I. McCann, and Cody Lassen

Indecent was produced by the Vineyard Theatre (Douglas Aibel and Sarah Stern, Artistic Directors; Jennifer Garvey-Blackwell, Executive Director) New York City, Spring, 2016
Indecent was commissioned by Yale Repertory Theatre, New Haven, Connecticut (James Bundy, Artistic Director; Victoria Nolan, Managing Director) and Oregon Shakespeare Festival, Ashland, Oregon
(Bill Rauch, Artistic Director; Paul Nicholson, Executive Director)

Originally produced by Yale Repertory Theatre, New Haven, Connecticut (James Bundy, Artistic Director; Victoria Nolan, Managing Director) and La Jolla Playhouse, La Jolla, California (Christopher Ashley, Artistic Director; Michael S. Rosenberg, Managing Director)

Indecent under the then title of "The Vengeance Project" was developed, in part, at the 2013 Sundance Institute Theatre Lab at the Sundance Resort
Inspired by The People vs. The God of Vengeance, Conceived by Rebecca Rugg and Rebecca Taichman
Indecent is presented by special arrangement with Dramatists Play Service, Inc., New York.

June 5 – July 7, 2019 AHMANSON THEATRE

CAST

THE TROUPE

Lemml, the Stage Manager	RICHARD TOPOL
Actor	ELIZABETH A. DAVIS
Actor	JOBY EARLE
Actor	HARRY GROENER
Actor	MIMI LIEBER
Actor	STEVEN RATTAZZI
Actor	ADINA VERSON

THE MUSICIANS

Clarinet, Bass Clarinet, Tin Whistle	MATT DARRIAU
Accordion, Baritone Ukulele, Percussion	
Violin, Mandolin, Percussion	LISA GUTKIN
Orchestra Contractor	ROBERT PAYNE

UNDERSTUDIES

Should an understudy substitute for a listed performer, it will be posted in the lobby at the time of the performance.

For Mr. Earle, Mr. Groener, Mr. Rattazzi, Mr. Topol	BEN CHERRY
For Ms. Davis, Ms. Verson	LISA ERMEL
For Ms. Lieber	
For Mr. Darriau	
For Mr. Darriau	LEO CHELYAPOV
For Ms. Gutkin	JANICE MAUTNER MARKHAM
For Mr. Farrell	ISAAC SCHANKLER

DANCE CAPTAIN

ADINA VERSON

FIGHT CAPTAIN

JOBY EARLE

Indecent will be performed without an intermission.

Note from the Playwright

THERE IS A STORY WE WANT TO TELL YOU.

 $I\ was\ sixteen\ in\ high\ school\ when\ I\ realized\ I\ could\ forge\ my\ mother's\ signature\ on\ sick\ notes.$ And so I would go to the Library of Congress on the bus. There, I would ask for out-of-print novels about lesbian life from the 1920s, 30s, and 50s. The sweet librarians didn't card me. I read these pulp novels with a growing dismay: they ended with the protagonist crying to heaven, "why can't I be normal?" Or the girlfriend married a man who rescued her. Or worse yet, a la Lillian Hellman, there were a lot of suicides.

Flash forward to me as a student at Cornell in the throes of coming out. Professor Bert States gently said: "I think you should read God of Vengeance."

I raced to the library, found a yellowing copy of an out-of-print translation, and stood in the stacks. I couldn't put the play down. When I reached the second act, I was stunned. A young married man, Sholem Asch, wrote this love scene between two women in 1907? To this day I have not read as beautiful a scene between two women, one that accorded their love the pure desire of Romeo and Juliet on the balcony.

Flash forward: A young director, Rebecca Taichman is standing in the stacks of the library at Yale University, some 20 years later, reading an out-of-print copy of Asch's play. Struck by the play, she determines to stage the 1923 obscenity trial of God of Vengeance, which presented the first kiss between two women on the American stage.

The People Versus God of Vengeance became her directing thesis. The rest, as they say, is history. Somehow, flash forward, we find each other. During the past seven years we have continued to work and celebrate and mourn the stories of artists and stages that were steps along the way until this moment in time.

I didn't anticipate that *Indecent* would be as relevant today as it is; we again are witnessing an upheaval of fear, xenophobia, homophobia, and yes, anti-Semitism. We are in the midst of the strongest white nationalism since the 1920s when American borders were closed to immigrants. In this moment of time we must say that we are all Muslim. We must reclaim the importance of our arcs and culture. We must remember where the closing of borders in the $20^{\mbox{\tiny TI}}$ century led nations around the globe.

Lastly, a few words on what I believe. I believe the purpose of theatre is to wound our memory so we can remember. We form memory as infants: we can remember when we acquire language to retrieve that memory. I hope that the acquisition of Yiddish in the rain scene helps us remember the culture and lives that existed before 1940. Theatre is living memory.

It is said that in the last moments of our existence our lives flash before our eyes. I am a lucky woman: the theatre has been my life. And so, I hope one of the last images I see will be moments of these actors, this troupe, this journey. Thank you for joining us.

-Paula Vogel

WHO'S WHO



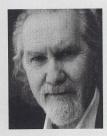
elizabeth A. Davis (Actor) was seen on Broadway in Once (Tony Award* nomination). Off-Broadway credits include The Resistible Rise of Arturo Ui, Caucasian Chalk Circle, and Allegro (Drama Desk Award nomination, Classic Stage Company); My Name's Not Indian Joe (Davenport Theatre); King Lear

(Secret Theatre); Dust Can't Kill Me (New York Musical Festival Award, June Havoc Theatre); Zorba! (City Center Encores!); Wolves (59E59 Theaters); Once (New York Theatre Workshop); and The 39 Steps (New World Stages). Regional credits include Rain (The Old Globe); My Name's Not Indian Joe (Goodspeed Opera House); The Misanthrope and Devil's Disciple (Shakespeare Theatre of New Jersey); A Streetcar Named Desire (Cleveland Play House); and Once (American Repertory Theater). Television and film credits include Blue Bloods, Law & Order: SVU, The Jim Gaffigan Show, Fringe, Taxi Brooklyn, Trauma is a Time Machine, Blur Circle, and Ben Platt's "Older." Ms. Davis received her BFA from Baylor University and an MFA from Case Western Reserve University at Cleveland Play House. @ElizabetADavis



JOBY EARLE (Actor) has Broadway credits that include War Horse (Lincoln Center Theater). Off-Broadway credits include Familiar (Playwrights Horizons) and Julius Caesar and Romeo and Juliet (Smith Street Stage). Regional credits include Thousand Pines (Westport Country Playhouse); Native Son and

Owners (Yale Repertory Theatre); These Paper Bullets! (Geffen Playhouse); The Tempest (American Repertory Theater and South Coast Repertory); and The Puppetmaster of Lodz (Berkshire Theatre Group). His television credits include The Blacklist, The Good Fight, and The Exorcist. Mr. Earle has an MFA from the Yale School of Drama.



HARRY GROENER (Actor). Broadway: Crazy For You (Tony and Drama Desk nomination), Oklahoma! (Tony nomination, Theater World Award) Cats (Tony nomination), Harrigan 'n Hart (Drama Desk nomination), Oh Brother!, Is there life after high school?, Sleight of Hand, Sunday in the Park with George, Imaginary

Friends, Spamalot. Off-Broadway: Twelve Dreams, Picasso at the Lapin Agile, If Love Were All. Regional: William Tecumseh

Sherman, *The March* (Steppenwolf Theatre Company); King George III, *The Madness of George III* (Jeff Award); Cyrano, *Cyrano de Bergerac* (Chicago Shakespeare Theater, Jeff Award nomination); *Equivocation* (Geffen Playhouse, Ovation Award); Lear, *King Lear* (Antaeus Theatre Company, Los Angeles Drama Critics Circle Award); Prospero, *The Tempest* (Shakespeare Orange County). Film: *About Schmidt, Road to Perdition, Amistad, Patch Adams, Brubaker, Cure For Wellness, A Futile and Stupid Gesture.* Television: over 60 credits including *Buffy the Vampire Slayer, Dear John, Star Trek,* and *How I Met Your Mother.*



MIMI LIEBER (Actor) previously appeared in Persephone and The Sisters Rosensweig at the Huntington. On Broadway, Ms. Lieber was last in Indecent (also at Yale Repertory Theatre, La Jolla Playhouse, and Vineyard Theatre). Other Broadway credits include Act One, Brooklyn Boy (also at

South Coast Repertory), and I'm Not Rappaport (revival). Off-Broadway and regional work includes Distracted (Roundabout Theatre Company); The Greeks, Taking Sides, Love Council, Accidental Death of an Anarchist, and Five Women Wearing the Same Dress (Odyssey Theatre Ensemble in Los Angeles); The Heidi Chronicles (national tour and Doolittle Theatre in Los Angeles); as well as productions at Long Wharf Theatre, Guthrie Theater, The Kennedy Center, and Humana Festival at Actors Theatre of Louisville. Ms. Lieber has choreographed many shows for New York Shakespeare Festival at the Delacorte Theater in Central Park including Cymbeline, As You Like It (for both she was a Callaway Award finalist), Twelfth Night, All's Well That Ends Well, and The Merchant of Venice (also on Broadway); Act One and The Snow Geese (Broadway); and dozens of national commercials. Some 50-plus television credits include The Good Fight, The Sopranos, Law & Order (recurring), Friends, The X-Files, The Practice, Seinfeld, and NYPD Blue. Select film credits include The Thing About My Folks, Arranged, Bulworth, Cold Souls, Permanent Midnight, Corrina, Corrina, and Wilder Napalm.

STEVEN RATTAZZI (*Actor*) appeared on Broadway in *Indecent*. Off-Broadway credits include *The Black Crook* (Abrons Arts Center); *Indecent* (Vineyard Theatre); *Henry V* with Liev Schreiber (The Public Theater); *Galileo* with F. Murray Abraham and *The Tempest* with Mandy Patinkin (Classic Stage Company); *Stunning* (Lincoln Center Theater);



Dinner Party (Target Margin Theater); Painted Snake in a Painted Chair (Obie Award); McGurk (Elevator Repair Service); and Richard Foreman's Samuel's Major Problems (Ontological-Hysteric Theater). Regional theatre credits include Lempicka (Williamstown Theatre Festival); The Bridge of San Luis Rey by David

Greenspan and *The School for Wives* (Two River Theater); *Seder* (Hartford Stage); *Indecent* (Yale Repertory Theatre and La Jolla Playhouse); *Marie Antoinette* (American Repertory Theater and Yale Repertory Theatre); *The Love Song of J. Robert Oppenheimer* (Cincinnati Playhouse in the Park); *A Christmas Carol* (McCarter Theatre Center); and *Sherwood* (Cleveland Play House). Film and television credits include seven seasons of *The Venture Bros, The Family* (Luc Besson), and *But This Is How It Will End* (Amy Epstein).



RICHARD TOPOL (Lemml, the Stage Manager) has Broadway credits that include Indecent, Fish in the Dark with Larry David, The Normal Heart, Awake and Sing!, The Merchant of Venice with Al Pacino, Cymbeline, The Country Girl, and Julius Caesar with Denzel Washington. Off-Broadway credits include The Dance

of Death (Classic Stage Company); Regrets (Manhattan Theatre Club); Bronx Bombers and Opus (Primary Stages); When the Rain Stops Falling (Lincoln Center Theater); King Lear, Twelfth Night, and The Winter's Tale (The Public Theater); Hamlet (Theatre for a New Audience); and new plays at The New Group, Ensemble Studio Theatre, Soho Rep, and Playwrights Horizons. Television credits include Harvey on NBC's Manifest, Fritz Haber on Genius: Einstein, The Good Wife, Elementary, Person of Interest, Law & Order (all versions), Ed, Gilmore Girls, Drew Carey, and recurring roles on Billions, The Practice, Covert Affairs, Perception, and Curb Your Enthusiasm (upcoming). Film credits include Lincoln, Indignation, Mickey Blue Eyes, Party Girl, and The Great Gilly Hopkins.



ADINA VERSON (*Actor*) appeared in *Indecent* on Broadway. Theatre credits include *Indecent* (Yale Repertory Theatre, Vineyard Theatre, and La Jolla Playhouse); *Collective Rage: A Play in 5 Betties* (MCC Theater); *The Lucky Ones* (Lucille Lortel Award nomination, Ars Nova); *Eddie and Dave* (Atlantic Theater Company);

Christopher Bayes' *The Servant of Two Masters* (Theatre for a New Audience, Seattle Repertory Theatre, Guthrie Theater, and ArtsEmerson); *Radio Island* (New York Stage and Film); *As You Like It* (Shakespeare Theatre Company, DC); *The Winter's Tale* (Yale Repertory Theatre); *4000 Miles* (Cincinnati Playhouse in the Park); *peerless* (Barrington Stage Company); and *Machine Makes Man* (Old Sound Room), which she co-created with Michael McQuilken. Television and film credits include *Mozart in the Jungle*, *The Strain, Wormwood*, and the upcoming feature film *The Kitchen.* Ms. Verson is a proud member of The Actors Center and received her BFA from The Boston Conservatory and her MFA from the Yale School of Drama. adinaverson.com



BEN CHERRY (Understudy for Mr. Earle, Mr. Groener, Mr. Rattazzi & Mr. Topol). Broadway: Indecent, Fiddler on the Roof. National tour: Mary Poppins. Off-Broadway: Goldstein. Select regional: Guthrie Theater: Indecent, Pioneer Theatre Company: Oslo; Arena Stage: Indecent; Baltimore Center Stage:

Indecent; Kansas City Rep: Indecent; Cincinnati Playhouse in the Park: Mothers and Sons; The Arden: Passion; Utah Shakespeare Festival (four seasons): Henry V, The Merry Wives of Windsor, The Secret Garden, The Tempest; Milwaukee Repertory Theater: Route 66, Life Could Be a Dream, The Andrews Brothers; Delaware Theatre Company: The Nerd, 10 Months. Television: The Following, Smash, I Love You... But I Lied. Awards: MAC Award, Best Debut. Training: University of Michigan, North Carolina School of the Arts. BenCherry.com



LISA ERMEL (Understudy for Ms. Davis & Ms. Verson) is an actress, writer, singer, and musician originally from Toronto, Ontario. Select theatre: Kate in Taming of the Shrew (Heartland Actors' Repertory Theatre), Betsy/Lindsey in Clybourne Park (Phoenix Theatre), Annabella et al in The 39 Steps (Actors Theatre of Indiana), and

Zillah in A Bright Room Called Day (Revisited) (USC, orig. Kushner rewrite). Lisa is a proud member of Actors' Equity, and a Canadian American citizen. MFA acting: USC. lisaermel.com. IG: @lisa.ermel. Gratitude.



VALERIE PERRI (Understudy for Ms. Lieber). Broadway nationals: Evita, Jerome Robbins' Broadway. Off-Broadway: Diamonds (Circle in the Square); Angry Housewives (Minetta Lane Theatre); On the Swing Shift (Manhattan Theatre Club). Southern California: Ragtime (Pasadena Playhouse); The World Goes 'Round

(Reprise 2.0); The Graduate (Laguna Playhouse); Hello, Dolly! (3D Theatricals); Sunset Boulevard (Musical Theatre West, Moonlight Amphitheatre); Closer Than Ever, The Sweepers (International City Theatre). TV: Criminal Minds (CBS); ER, Another World (NBC); Who's the Boss, Geppetto (ABC). Film: Grease, The Out of Towners, Dickie Roberts (Paramount); George of the Jungle (Disney). Recording: Valerie Perri: Sweet Conversation. Married to Cliff Lipson. Twin sons, musicians Jack and Benny Lipson. Representation: AMT Artists. Thank you Michael Donovan Casting! valerieperri.com, imdb.me/valerieperri. Instagram: @vperrimusic



MATT DARRIAU (Musician) is an active woodwind specialist in New York City's eclectic music scene. He is a member of the Klezmatics, Paradox Trio, and Ballin' The Jack. Broadway credits include River Dance, The Band's Visit, and Indecent. Off-Broadway credits include Tony Kushner's adaptation of

The Dybbuk (The Public Theater) and Robert Wilson and David Byrne's *The Knee Plays* (world tour). He is a graduate of the New England Conservatory of Music. Mr. Darriau has written for theatre, dance, and film.



PATRICK FARRELL (Musician) has theatre credits that include Beneath (BenFeng Arts Center, Tainan, Taiwan); Busk (Baryshnikov Arts Center); and Cyclone and the Pig-Faced Lady (New York Musical Theatre Festival). He worked as music director and arranger for The Baker's Wife, The Fantasticks, and She

Loves Me (Performance Network Theatre, Ann Arbor) and has composed for productions in New York City, Ann Arbor, and New Orleans. Current musical projects include Sveta Kundish & Patrick Farrell, Yiddish Art Trio, and Ben Holmes & Patrick Farrell. Mr. Farrell has appeared on dozens of recordings and has studied accordion in Macedonia, Serbia, Germany, and Romania. pattysounds.com



LISA GUTKIN (Music Supervisor/Co-Composer/Musician) is the Grammy Award®-winning violinist, singer, and songwriter of the renowned Klezmatics. Ms. Gutkin has an eclectic career history performing Klezmer, blues, traditional Irish, Appalachian music, and more. Co-songwriting credits include "Gonna"

Get Through This World" with Woody Guthrie and collaborations with Anne Sexton and Maggie Dubris.

Ms. Gutkin has composed for and appeared on Sex and the City. Theatre credits include Sting's musical The Last Ship and Mabou Mines' Song for New York. Her first film score for Pearl Gluck's Summer premiered at Lincoln Center Theater in 2018. In 2016, she and Aaron Halva received a Connecticut Critics Circle special award for musical direction and creating Klezmer music for the World premiere of Indecent at Yale Repertory Theatre.

Ms. Gutkin is a MacDowell Fellow. lisagutkin.com

LEO CHELYAPOV (*Understudy for Mr. Darriau*) is a versatile classical, world, jazz musician whose work and enthusiasm for traditional Jewish folk music can be heard in Howard Stern's film *Private Parts* and Passover comedy *When Do We Eat?* by Salvador Litvak. Leo has performed with a variety of rock bands including the Red Hot Chili Peppers and Porno for Pyros, and on TV programs including *Late Night with David Letterman* and MTV. Graduate of the Moscow College of Musical Arts.

JANICE MAUTNER MARKHAM (*Understudy for Ms. Gutkin*). Los Angeles-based artist/activist/violinist, Janice is a founding member of Mostly Kosher (klezmer-rock band), The JAC Trio (world music string ensemble), and Zingarella (vagabond folk duo). L.A. venues: Dorothy Chandler Pavilion, Skirball Cultural Center, John Anson Ford Amphitheatre. Off-Broadway: *Grandma Sylvia's Funeral, The Boychick Affair.* janicemarkham.com

ISAAC SCHANKLER (*Understudy for Mr. Farrell*) is an accordionist, composer, and electronic musician living in Los Angeles. Recently, they have performed in the opera productions of *Galileo* and *Hopscotch*, and with bands including AK and Her Kalashnikovs and The Shpil. Schankler is the Artistic Director of the concert series People Inside Electronics, and Assistant Professor of Music at Cal Poly Pomona.



PAULA VOGEL (Playwright) is a Pulitzer Prize-winning playwright whose plays include Indecent (Tony Award nomination for Best Play), How I Learned to Drive (Pulitzer Prize, Lortel Prize, Drama Desk Award, Outer Critics Circle Award, Obie Award, and New York Drama Critics Award for Best Play), The Long Christmas

Ride Home, The Mineola Twins, The Baltimore Waltz, Hot 'N' Throbbing, Desdemona, And Baby Makes Seven, The Oldest Profession, and A Civil War Christmas (produced at the Huntington in 2009). She is currently working on three new projects, including Cressida on Top (recently workshopped at Center Theatre Group and Goodman Theatre) and a new play commissioned by Center Theatre Group and Second Stage Theater. Lifetime achievement awards include American Theatre Hall of Fame Award, the Obie Award, and New York Drama Critics Circle Award. She is honored to have three awards dedicated to emerging playwrights in her name: The American College Theater Festival's Paula Vogel Award in Playwriting, the annual Paula Vogel Award by Vineyard Theatre, and the Paula Vogel Mentor's Award by Young Playwrights of Philadelphia. Her plays are published in six volumes by TCG Press and she teaches playwriting workshops throughout the United States and abroad. paulavogelplaywright.com



REBECCA TAICHMAN (*Director*) won the 2017 Tony Award for Best Director of a Play for *Indecent*. She also received Obie and Outer Critics Circle Awards for *Indecent* (Yale Repertory Theatre, La Jolla Playhouse, Vineyard Theatre, and on Broadway at The Cort Theatre). Ms. Taichman previously directed the World

premiere of *Mauritius* for the Huntington. She has directed on and Off-Broadway, new plays, classics, musicals, and opera. She has worked with writers Enda Walsh, Jocelyn Bioh, Sarah Ruhl, Danai Gurira, Brian Selznick, Kirsten Greenidge, Nico Muhly, David Adjmi, and Stephen Karam, among others. Ms. Taichman has worked at theatres such as the Roundabout Theatre Company, Lincoln Center Theater, The Public Theater, Playwrights Horizons, MCC Theater, The Shakespeare Theatre Company, The Old Globe, American Repertory Theater, Oregon Shakespeare Festival, McCarter Theatre, and Woolly Mammoth Theatre Company. She is a resident director at the Roundabout Theatre in New York City, a Henry Crown Fellow at The Aspen Institute, and a graduate of the Yale School of Drama. rebeccataichman.com

DAVID DORFMAN (Choreographer) has been Artistic Director of David Dorfman Dance since its 1987 founding. Broadway credits include Indecent (Cort Theatre). Off-Broadway credits include Indecent (Vineyard Theatre), for which he received the Lucille Lortel Award for Outstanding Choreography and a Chita Rivera Award nomination. Recent projects include An Enemy of the People and Assassins (Yale Repertory Theatre); Our Town (Deaf West Theatre and Pasadena Playhouse); and the upcoming Ride the Cyclone (Alliance Theatre). Mr. Dorfman is a 2019 USA Fellow in dance and a Bessie Award winner. Recent dance works include A(way) Out of My Body (2020); Aroundtown (2017); Come, and Back Again (2013); and Prophets of Funk (2011). His works have been performed at Brooklyn Academy of Music, Jacob's Pillow, and The Joyce Theater. Mr. Dorfman is a professor of dance at Connecticut College. daviddorfmandance.org

RICCARDO HERNANDEZ (Scenic Design) has Broadway credits that include Indecent; The Gin Game; The Gershwins' Porgy and Bess; The People in the Picture; Caroline, or Change; Elaine Stritch at Liberty; Topdog/Underdog; Bells Are Ringing; Parade (Tony Award and Drama Desk Award nominations); Bring in 'da Noise, Bring in 'da Funk; and The Tempest. Recent credits include Jagged Little Pill (American Repertory Theater); Lempicka (Williamstown Theatre Festival); Admissions (Lincoln Center Theater); Lynn Nottage's Mlima's Tale, Oedipus El Rey, Grounded, and The Library (The Public Theater); The Invisible Hand (New York Theatre Workshop, Henry Hewes Outstanding Set Design Award); The Skin of Our Teeth, The Father, and A Doll's House (Theatre for a New Audience); and Don Giovanni and Lucia di Lammermoor (Santa Fe Opera). He has collaborated with Diane Paulus, Jo Bonney, Mary Zimmerman, Daniel Sullivan, Mark Brokaw, Lear deBessonet, Mark Lamos, and Graciela Daniele. Mr. Hernández has received an Obie Award for Sustained Excellence in Set Design, a Henry Hewes Award for Scenic Design, and has been nominated for a Tony Award, Drama Desk Awards, and IRNE Awards, among others. He is on the drama design faculty at Yale University.

that include *Gettin'* the Band Back Together; Indecent; Dear Evan Hansen; Oh, Hello on Broadway; If/Then; Vanya and Sonia and Masha and Spike; and Bloody Bloody Andrew Jackson. Recent credits include Nantucket Sleigh Ride (Lincoln Center Theater); Jagged Little Pill (American Repertory Theater); The Low Road (Henry Hewes Award and Lucille Lortel Award nomination, The Public Theater); The Winter's Tale (Theatre for a New Audience); Mary Jane

(New York Theatre Workshop); *Twelfth Night* (Classic Stage Company); *Brigadoon* (City Center Encores!); *The Robber Bridegroom* (Roundabout Theatre); *Lucia di Lammermoor* and *Don Giovanni* (Santa Fe Opera); and *Orfeo & Euridice* (Opera Theatre of Saint Louis). She will design the upcoming *Frankie and Johnny in the Clair de Lune* (Broadhurst Theatre). Ms. Rebholz received her MFA in costume design from Yale School of Drama.

CHRISTOPHER AKERLIND (*Lighting Design*) previously designed lighting for Tartuffe, Sunday in the Park with George, All My Sons, Shining City, Well, Seven Guitars, The Young Man from Atlanta, and The Piano Lesson at Huntington Theatre Company. Broadway credits include Time and the Conways, Indecent (Tony and Drama Desk Awards), Rocky (Tony Award nomination), The Gershwins' Porgy and Bess (Tony Award nomination), Superior Donuts, 110 in the Shade (Tony Award nomination), Talk Radio, Shining City, Awake and Sing! (Tony Award nomination), Well, Rabbit Hole, A Touch of the Poet, In My Life, The Light in the Piazza (Tony Award, Drama Desk Award, and Outer Critics Circle Awards), Reckless, Seven Guitars (Tony Award nomination), and The Piano Lesson, among others. Mr. Akerlind holds a BFA from Boston University and an MFA from the Yale School of Drama.

MATT HUBBS (Sound Design) has Broadway credits that include Indecent (Cort Theatre) and Time and the Conways (American Airlines Theatre). Off-Broadway and regional theatre credits include Indecent (Vineyard Theatre, La Jolla Playhouse, and Yale Repertory Theatre); How to Transcend a Happy Marriage, Preludes, and The Royale (Lincoln Center Theater); you'll still call me by name (New York Live Arts); The Wholehearted (Kirk Douglas Theatre and Z Space); The Royale and Time and the Conways (The Old Globe); Stage Kiss and 100 Saints You Should Know (Playwrights Horizons); Marie Antoinette (Soho Rep, American Repertory Theater, and Yale Repertory Theatre); Three Pianos (American Repertory Theater and New York Theatre Workshop); The Human Scale (The Public Theater); and Telephone (Foundry Theatre). Mr. Hubbs is a company member of The TEAM where he has designed Primer for a Failed Superpower, Anything That Gives Off Light, The Holler Sessions, RoosevElvis, Mission Drift, Architecting, Particularly in the Heartland, and A Thousand Natural Shocks.

TAL YARDEN (*Projection Design*) has current and recent projects that include *Superhero* (Second Stage Theater), *Grey Rock* (La MaMa), and *Network* (Belasco Theatre).

Broadway credits include *The Waverly Gallery* (John Golden Theatre), *Indecent* (Cort Theatre), *Sunday in the Park with George* (Hudson Theatre), and *The Crucible* (Walter Kerr Theatre). New York credits include Apollo Theater, Park Avenue Armory, Brooklyn Academy of Music, Vineyard Theatre, New York Theatre Workshop, La MaMa, Manhattan Class Company, The Kitchen, Roundabout Theatre Company, Shakespeare in the Park, and HERE. Regional work includes American Conservatory Theater, Bay Street Theater, Wilma Theater, La Jolla Playhouse, Yale Repertory Theatre, Kirk Douglas Theatre, and The Kennedy Center. International work includes The National Theatre, The Almeida Theatre, Harold Pinter Theatre, Royal Danish Opera, Opéra National de Lyon, Royal Opera House, Jiangsu Centre, and Barbican.

J. JARED JANAS (Hair & Wig Design) has designed wigs, hair, and makeup for Gettin' the Band Back Together, Sunset Boulevard, Bandstand, Indecent, The Visit, The Real Thing, Lady Day at Emerson's Bar and Grill, Motown: The Musical, Peter and the Starcatcher, The Gershwins' Porgy and Bess, All About Me, and Next to Normal on Broadway. Recent Off-Broadway and regional productions include Alice by Heart, The Light, BLKS, and Collective Rage (MCC Theater); Jagged Little Pill (American Repertory Theater); Miss You Like Hell and The Low Road (The Public Theater); Jerry Springer—The Opera (The New Group); and Yours Unfaithfully (Drama Desk Award nomination, Mint Theatre). Various film and television credits include Angelica, The Night Before, Six by Sondheim (HBO), Madam Secretary, Gotham, Mozart in the Jungle, and Inside Amy Schumer.

RICK SORDELET (Fight Direction) choreographed fights for Romeo and Juliet, Man in the Ring, Disgraced, Mauritius, Observe the Sons of Ulster Marching Towards the Somme, and Dead End at Huntington Theatre Company. Along with his son, Christian Kelly-Sordelet, he created Sordelet INC with 73 Broadway credits that include Beauty and the Beast, The Lion King, Waiting for Godot/No Man's Land, and Wolf Hall. Sordelet INC has over 1,200 episodes of stunt coordination for television as well as feature film credits including the just-released Ben Is Back with Julia Roberts, as well as 65 international production credits including Ben Hur Live (Rome, European tour). Mr. Sordelet is the president of the board of The Shakespeare Theatre of New Jersey and teaches at Yale School of Drama and the William Esper Studio. Rick Sordelet, Christian Kelly-Sordelet, and their partner, author David Blixt, also run an e-publishing company called Sordelet INK for the emerging author. sordeletinc.com, sordeletink.com

ASHLEY BROOKE MONROE (Associate Director) worked on the original Broadway production of Indecent. Ms. Monroe served as Sam Gold's assistant on the Tony Award-winning Best Musical Fun Home and The Glass Menagerie starring Sally Field and Joe Mantello. Off-Broadway and regional credits include Julius Caesar (Classic Stage Company); Tommy's Girls (Fordham/Primary Stages); The Goree All-Girl String Band (New York Musical Festival); In A Tilted Place (IRT Theater); Fun Home (Cape Rep Theatre); We Should've Gone to Mexico (The Flea Theater); What We'll Do (Special Sauce Company); Off Your Feet (Amphibian Stage Productions); and Age of Extinction (Verso Books). Ms. Monroe has developed work with New York Theatre Workshop, The Public Theater, Musical Theatre Factory, The Culture Project, The Flea Theater, Soho Rep, IRT Theater, New York Theatre Barn, and Special Sauce Company. ashleybrookemonroe.com

SARA GIBBONS (Associate Choreographer) is a New York-based dancer and choreographer. She has performed in works by Heidi Henderson, Annie Kloppenberg, Donnell Oakley, and Kendra Portier, in addition to performing with David Dorfman Dance. Her work has been shown at Movement Research at Judson Church, the Center for Performance Research (CPR), and the Brooklyn Arts Exchange (BAX) as half of the performance duo TALL GIRLS DANCING. Sara assistant choreographed on the Off-Broadway and Broadway productions of Paula Vogel's *Indecent* and most recently acted as the associate choreographer for productions at the Huntington Theatre Company and the Ahmanson Theatre.

ALAINE ALLDAFFER (Boston Casting) is the Casting Director for Playwrights Horizons, where her credits include Grey Gardens (also for Broadway), Clybourne Park (also for Broadway), Circle Mirror Transformation (Drama Desk and Obie Awards for Best Ensemble and an Artios Award for casting), and The Flick (Playwrights Horizons and Barrow Street Theatre). Television credits include The Knights of Prosperity (aka Let's Rob Mick Jagger) for ABC. Associate credits include Ed for NBC and Monk for USA. Ms. Alldaffer has also cast productions for Arena Stage, Williamstown Theatre Festival, and the Humana Festival of New American Plays at Actors Theatre of Louisville, among others. She credits Lisa Donadio as her associate casting director.

MICHAEL DONOVAN (Los Angeles Casting) is the recipient of eight Artios Awards, presented by the Casting Society of America for Outstanding Achievement in Casting. Michael is

happy to be returning to the Ahmanson, where he previously cast *Bright Star.* Michael has also cast shows produced at the Hollywood Bowl, Walt Disney Concert Hall, Pasadena Playhouse, Kirk Douglas Theatre, Geffen Playhouse, International City Theatre, La Jolla Playhouse, Getty Villa, the Ricardo Montalban Theatre, the Falcon Theatre, the Theatre @ Boston Court, the 24TH STreet Theatre, San Francisco Symphony, Arizona Theatre Company, both the Palazzo Theatre and the Paris Theatre in Las Vegas, and Arkansas Rep, as well as several national tours. Michael's credits also include numerous films, over 1,000 commercials, and multiple TV series. Michael, who also teaches at UCLA, is President of the Foundation for New American Musicals, and serves on the Board of Directors for Camp Bravo.

AMANDA SPOONER (*Production Stage Manager*). For all of the stage managers who labored in the making of this play: Danielle "Dani" Lauder, Hillary Pfeffer, Jillian Jetton, James Mountcastle, Emely Zepeda, Bianca Hooi, Shelby North, Jess Slocum, Cheyenne Splinter, Terri Kohler, Veronica Lee, Kelsy Durkin, Arielle Goldstein, James D. Latus, Rachel Zucker, Emily McMullen, Kevin Schlagle, Lilian McGrail, Jamie Carty, and Nicole Nilsson. For all who labored in the subsequent productions. And for Jack, whom I labored while making this play.

EMILY F. MCMULLEN (*Stage Manager*) has stage managed over 25 shows for Huntington Theatre Company over the past five years, including this season's *Romeo and Juliet*; *A Doll's House, Part 2*; *Man in the Ring*; *The Niceties*; *Top Girls*; *Bad Dates*; *Tartuffe*; and *Merrily We Roll Along* last season. She spent nine seasons as production stage manager at Merrimack Repertory Theatre in Lowell and 15 summers as production stage manager of Music Theatre Wichita. Other credits include work with The Lexington Theatre Company, Cincinnati Playhouse in the Park, South Coast Repertory, North Shore Music Theatre, and Capital Repertory Theatre, among others. She holds a BA from Emory University and is a proud member of Actors' Equity.

THE HUNTINGTON THEATRE COMPANY is Boston's leading professional theatre and one of New England's premier cultural assets since its founding in 1982. Recipient of the 2013 Regional Theatre Tony Award, the Huntington brings together superb local and national talent to create award-winning productions, ranging from groundbreaking new works to classics made current, runs nationally renowned programs in education and new play development, and

serves the Boston theatre community through its operation of the Calderwood Pavilion at the BCA. The Huntington is currently planning a major renovation of its Huntington Avenue Theatre, converting the historic theatre into a first-rate modern venue with a new, expansive 14,000 square foot lobby and greatly expanded services to audiences, artists, and the community. Under the direction of Artistic Director Peter DuBois and Managing Director Michael Maso, the Huntington cultivates, celebrates, and champions theatre as an art form. For more information, visit huntingtontheatre.org.

CENTER THEATRE GROUP



MICHAEL RITCHIE (Artistic Director) is in his 14TM season as Center Theatre Group's Artistic Director, and has led over 200 productions to the Ahmanson Theatre, Mark Taper Forum, and Kirk Douglas Theatre stages, including the premieres of six musicals that moved to Broadway—The Drowsy Chaperone, Curtains, 13.

9 to 5: The Musical, Bloody Bloody Andrew Jackson, and Leap of Faith—and the Pulitzer Prize in Drama finalist Bengal Tiger at the Baghdad Zoo.



DOUGLAS C. BAKER (*Producing Director*) is now in his 29[™] season at Center Theatre Group. He is an active member of the Broadway League, the Independent Presenters Network, and is a proud member of the Association of Theatrical Press Agents and Managers. In May 2013, Doug received the Broadway

League's prestigious Outstanding Achievement in Presenter Management Award.

JEFFREY UPAH (General Manager, Ahmanson Theatre) has worked in management at Center Theatre Group since 2006 on more than 50 musicals, plays, and special events including both pre-Broadway productions and Broadway tours. Some of his favorites include Follies, God of Carnage, and The Black Rider (having previously worked on Robert Wilson productions in Boston, Houston, and Sao Paulo, Brazil). Prior to Center Theatre Group, he worked in various capacities at the Santa Fe Opera, Yale Repertory Theatre, American Repertory Theater, and Jacob's Pillow Dance Festival, among others.

GORDON DAVIDSON (Founding Artistic Director) led the Taper throughout its first 38 seasons, guiding over 300 productions to its stage and winning countless awards for himself and the theatre—including the Tony Award for theatrical excellence, Margo Jones Award, The Governor's Award for the Arts, and a Guggenheim fellowship. The Kentucky Cycle and Angels in America (Part One) won the Pulitzer in consecutive years and, in 1994, three of the four plays nominated for the Tony Award for Best Play were from the Taper (Angels in America won). In 1989, Gordon took over the Ahmanson and, in 2004, he produced the inaugural season in the Kirk Douglas Theatre.

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"Ich hab noch einen Koffer in Berlin" (Theme from "I Am a Camera") German Text by Aldo Von Pinelli, Music by Erich M. Siegel TRO - © Copyright 1955 (renewed) Hampshire House Publishing Corp., New York, NY All Rights Reserved Including Public Performance For Profit. Used by Permission.

ADDITIONAL STAFF FOR INDECENT

Dialect Coach	Liz Hayes
Casting Associate	Richie Ferris CSA
Production Assistants	Jamie Carty, Kelsy Durkin
Floudction Assistants	Lilian McGrail, Nicole Nilsson
Assistant Scenic Designer	
Assistant Scenic Designer	Steven M. Rotramel
Associate Costume Designer	Tony Lauro
Associate Wig and Hair Designer	Pyan Howard
Prop Carpenter	Erin Wallov
Assistant Prop Lead	Vaal Lubatalay
Associate Lighting Designer	
Moving Light Programmer	Sean Baird
Lighting Design Assistant	Ginevra Lombardo
Associate Sound Designer	Will Pickens
Audio Mixer	J. Jumbelic
Projection Programmer	Christine Franzen
Assistant Projection Designer	Christine Franzen
Physical Therapy	FusionArts Physical Therapy
Huntington Theatre Company Staff	
	Christophor Widle

General Manager Sondra R. Katz Production Manager Todd Williams Director of MarketingAnne Rippey Director of Public Affairs and Strategic PartnershipsTemple Gill Charge Scenic Artist Kristin Krause
Costume Director Carolyn Hoffman-Schneider Sound SupervisorBen Emerson

Additional Credits

Additional scenery by F&D Scene Changes. Additional costumes constructed by Gilberto Design Inc, Colin Davis Jones Studios, and Center Theatre Group Costume Shop. Additional wigs provided by Morgan Sellers. Lighting equipment provided by Felix Lighting. Sound equipment provided by Masque and DnB Design LLC. Projection equipment provided by Future Lighting. Los Angeles production photography by Craig Schwartz. Los Angeles production videography by Cinevative.

SPECIAL THANKS

Daryl Roth, Cody Lassen, Adam Hess, and Cal Poly Pomona.

Rehearsed at New 42[№] Street Studios.

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The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States. This theatre operates under an arrangement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



The musicians employed in this production are members of the American Federation of Musicians.



The following employees are represented by the International Alliance of Theatrical Stage Employees, Moving Picture Machine Operators, Artists and Allied Crafts of the United States, its Territories and Canada, AFL-CIO, CLC: Stage Crew Local 33; Local Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 768; Make-up Artists and Hair Stylists Local 706.



UNITED SCENIC ARTISTS represents the designers and scenic painters for the American Theatre.



The Director and Choreographer are members of the Stage Directors and Choreographers Society, an independent national labor union.

Center Theatre Group is a member of the League of Resident Theatres (LORT), the American Arts Alliance, the Broadway League, Independent Producers' Network (IPN), LA Stage Alliance, National Alliance for Musical Theatre (NAMT), and the Theatre Communications Group (TCG).

A JOURNEY of PASSION

1907 In Warsaw, Sholem Asch reads his new play, Got fun Nekome (God of Vengeance), for the founding father of modern Yiddish literature, I. L. Peretz. Disturbed by what he takes to be the play's misrepresentation of Jewish piety, Peretz counsels Asch to "burn it."

Got fun Nekome opens in St. Petersburg and Moscow, where it is celebrated, and then in New York where the left-wing newspapers defend its gritty sophistication, while the Orthodox papers decry it for fanning anti-Semitic stereotypes.

- ightharpoonup 1914 With the outbreak of World War I, Sholem Asch leaves Europe for New York.

 After the war, he visits Europe and is shaken by the destruction of Jewish communities.
- 1921 The Emergency Quota Act severely reduces the number of immigrants permitted into the US from Eastern and Southern Europe.
- 1921–1922 A movement to prevent lewdness on the stage gathers force against popular farces on Broadway.
- 1922 Isaac Goldberg's English translation of *God of Vengeance* opens at the Provincetown Playhouse in New York City before moving to the larger Greenwich Village Theatre.
- 1923 FEBRUARY 19—God of Vengeance opens on Broadway at the Apollo Theater. The passionate scene in the rain is cut from this production, changing the women's relationship from one of love to manipulation.

MARCH 6—Mid-performance, a police detective informs the cast and producer that they are under indictment for obscenity. The next morning, the company posts bail and returns to the theatre in time for the matinee.

MAY 23—The company of *God of Vengeance* goes on trial and is found guilty. The verdict is overturned on appeal.

From God Of Vengeance to Indecent

1924 The National Origins Act restricts immigration even further; the Asian Exclusion Act lives up to its name.

The Society for Human Rights is founded as the first organization in the US that seeks equality for homosexuals. Police pressure soon shuts it down.

- 1926 New York State passes the Wales Padlock Law, prohibiting plays "dealing with the subject of sex degeneracy or perversion." This law, not declared unconstitutional until 1976, leaves LGBTQ characters to be portrayed as symbols of vice, corruption, and evil.
- Early 1940s Got fun Nekome is performed in the Łódiź Ghetto where an estimated 160,000 Jews are sealed off from the world.
- 1942 Nazi officials discuss the "Final Solution of the Jewish Question," and the industrial genocide begins. With news of the murderous destruction of European Jewry, Sholem Asch forbids future performances of *Got fun Nekome*.
- 1943 Sholem Asch is the first Yiddish writer to be nominated for the Nobel Prize.
- 1956 Sholem Asch dies. His home in Bat Yam, Israel now houses the Sholem Asch Museum. Yale University holds his archive.
- 1974 Playwright Paula Vogel, then a 22-year-old graduate student at Cornell University, reads *God of Vengeance* at the suggestion of her professor.
- 1997 While a first-year student at the Yale School of Drama, Rebecca Taichman discovers *God of Vengeance* and writes her thesis on the obscenity trial.
- 2010 Rebecca Taichman calls Paula Vogel to collaborate on a play about that obscenity trial, which would later become *Indecent*.
- 2013 Indecent receives a developmental production at the Sundance Institute
 Theatre Program.
- 2015–2016 The World premiere of *Indecent* is staged at Yale Repertory Theatre, followed by a production at the La Jolla Playhouse. *Indecent* opens Off-Broadway at the Vineyard Theatre.
- 2017 Indecent opens at the Cort Theatre on Broadway, 94 years after the Broadway premiere of God of Vengeance.

Timeline includes
contributions by Alisa Solomon.
Sources/further reading: John
J. Houchin, Censorship of
the American Theatre in
the Twentieth Century; Alisa
Solomon, Re-Dressing the
Canon: Essays on Theater
and Gender, Nina Warnke
"God of Vengeance: The 1907
Controversy over Art and
Morality," in ed. Stahl Sholem
Asch Reconsidered; Zalmen
Zyblercweig, Leksikon fun
Yidishn teater



MICHAEL RITCHIE Artistic Director DOUGLAS C. BAKER Producing Director

ARTISTIC	
NEEL KELLER	Associate Artistic Director
KELLEY KIRKPATRICK	Associate Artistic Director
	Associate Artistic Director
	Associate Producer
DATRICIA CARTA	Line Producer, Special Artistic Projects
CHIZANNE HEE MANGEDON	Lille Producer, Special Artistic Projects
SUZANNE HEE MAYBERRY	
IAN-JULIAN WILLIAMS	Program Coordinator, Block Party
TIFFANY SLAGLE	Literary Assistant
MATTHEW BOURNE, DANAI GURIRA,	Associate Artists
ANNA D. SHAPIRU	Associate Artists
DAVID ADJMI (FADIMAN), LUIS ALFAR	O. JON ROBIN BAIT7
STEVE CUIFFO, LISA D'AMOUR, WILL	ENO (FADIMAN),
JENNIFER HALEY, ALESHEA HARRIS,	LISA KRON, KIMBER LEE.
YOUNG JEAN LEE, MATTHEW LOPEZ,	TREY LYFORD,
RICHARD MONTOYA, JANINE NABERS	(FADIMAN), QUI NGUYEN,
LYNN NOT TAGE, MARCO RAMIREZ, S	ARAH RUHL,
LYNN NOTTAGE, MARCO RAMIREZ, S ROGER GUENVEUR SMITH, GEOFF SC PAULA VOGEL, TRACEY SCOTT WILSO	JBELLE, LUIS VALUEZ,
KAREN ZACARÍAS (FADIMAN)	JN (FADIMAN), Commissioned Artists
MAINEN ZAGAMAS (LADIMAN)	Commissioned Artists
LUIS ALFARO, AZIZA BARNES, DIANA	RURRANO
NOAH HAIDLE, ADITI BRENNAN KAPIL	BRIAN OTAÑO
RUBY RAE SPIEGEL	L.A. Writers' Workshop Members
KRISTINA WONG	Sherwood Award Recipient, 2019
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	Director of Administration
TYRUNE DAVIS	Audience Engagement Director
TRACI KWON	Arts Education Initiatives Director
JESUS REYES	Community Partnerships Director
CAMILLE SCHENKKAN	Next Generation Initiatives Director
	Audience Engagement Manager
SONDRA MAVER Con	cessions Manager (Kirk Douglas Theatre)
	Arts Education Program Manager
FELIPE M. SANCHEZ	Emerging Artists and
	Arts Professionals Program Manager
ANNE MARIE ACOSTA	Arts Professionals Program ManagerAdministrative Assistant
ANNE MARIE ACOSTA DEBRA PIVER	Administrative AssistantResident Teaching Artist
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MANAGEMENT AND ADMINISTRATIO NAUSICA STERGIOU JEFFREY UPAH	N
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DEBRA PIVER MANAGEMENT AND ADMINISTRATIO NAUSICA STERGIOU JEFFREY UPAH KATIE SOFF. ERIC SIMS. CASEY McDERMOTT MREGAN ALVORD ALANA BEIDELMAN EX PRODUCTION JOE HAMLIN KRYSTIM MATSUMOTO CHRISTOPHER REARDON	N General Manager General Manager General Manager General Manager Associate General Manager Associate General Manager Company Manager Company Manager General Manager Production Production Production Manager Production Manager Production Manager Production Manager Production Manager
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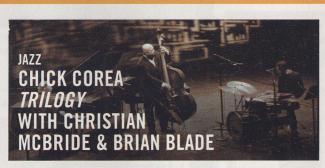
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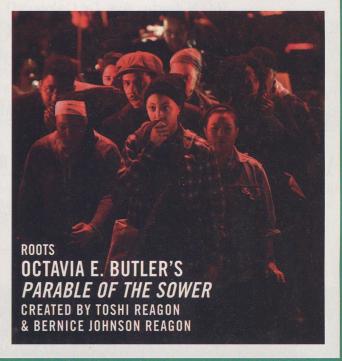


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AUG 18 THE EMPEROR'S ROUNDUP

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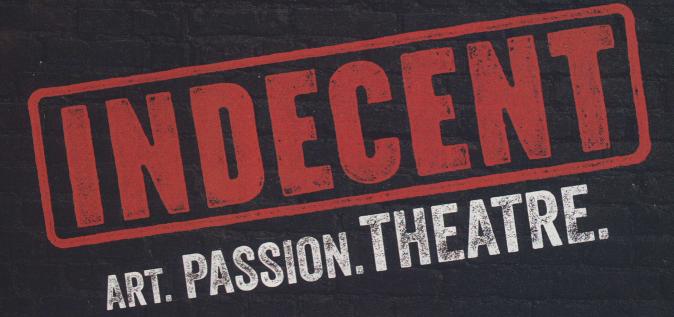
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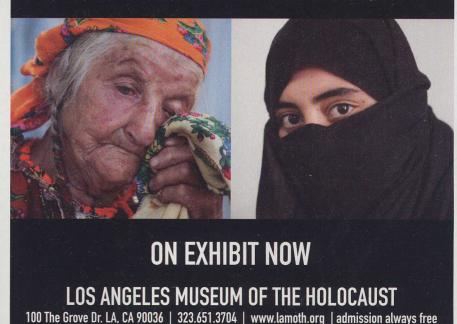
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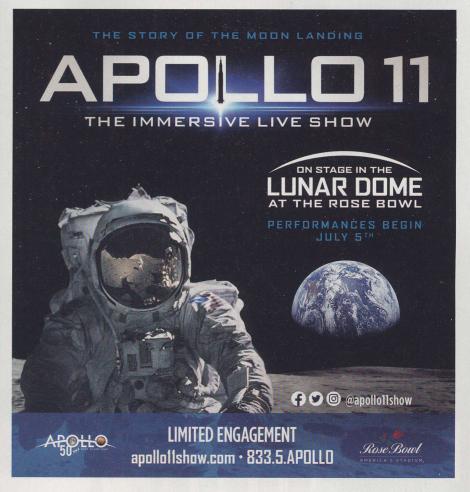
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Featured Events

at The Music Center

SAT 01 JUN / 12:00 p.m.

Noon to Midnight LA PHIL

@ Walt Disney Concert Hall

SAT 01 JUN / 8:00 p.m.

Happy Days CENTER THEATRE GROUP @ Mark Taper Forum Thru 6/30

SAT 01 JUN / 7:30 p.m.

La Traviata LA OPERA Thru 6/22

SAT 01 JUN / 8:00 p.m.

LA PHIL

SUN 02 JUN / 8:00 p.m.

Mahler's Eighth LA PHIL & LOS ANGELES MASTER CHORALE

SUN 02 JUN / 7:00 p.m.

The Music Center's Spotlight THE MUSIC CENTER

SUN 02 JUN / 8:30 p.m.

Studio: Spring 2019 REDCAT CalArts Theater Thru 6/3

TUE 04 JUN / 11:00 a.m.

Grand Park's LUNCH À LA PARK: Food Trucks @ Grand Park

WED 05 JUN / 12:15 p.m.

Grand Park's LUNCH A LA PARK Yoga reTREAT @ Grand Park

WED 05 JUN / 8:00 p.m.

Indecent CENTER THEATRE GROUP @ Ahmansôn Theatre Thru 7/07

SAT 08 JUN / 12:00 p.m.

REDCAT International Children's Film Festival 2019 @ Roy and Edna Disney Thru 6/23

TUE 11 JUN / 8:00 p.m.

ATLAS @ Walt Disney Concert Hall Thru 6/14

SUN 16 JUN / 7:30 p.m.

LA PHIL

FRI 21 JUN / 7:00 p.m.

The Music Center's Dance DTLA -Bollywood THE MUSIC CENTER @ Grand Park

SUN 23 JUN / 2:00 p.m.

@ Grand Park

FRI 28 JUN / 7:00 p.m.

The Music Center's Dance DTLA — Bachata THE MUSIC CENTER @ Grand Park

Visit musiccenter.org for additional information on all upcoming events.

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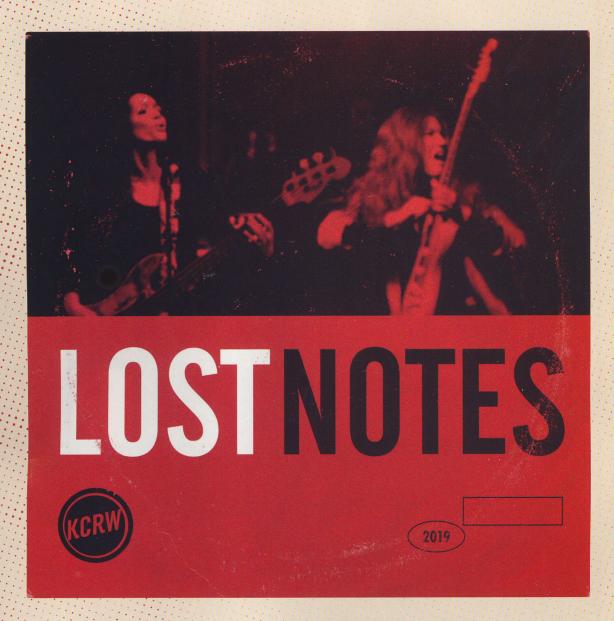


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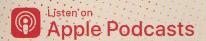
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